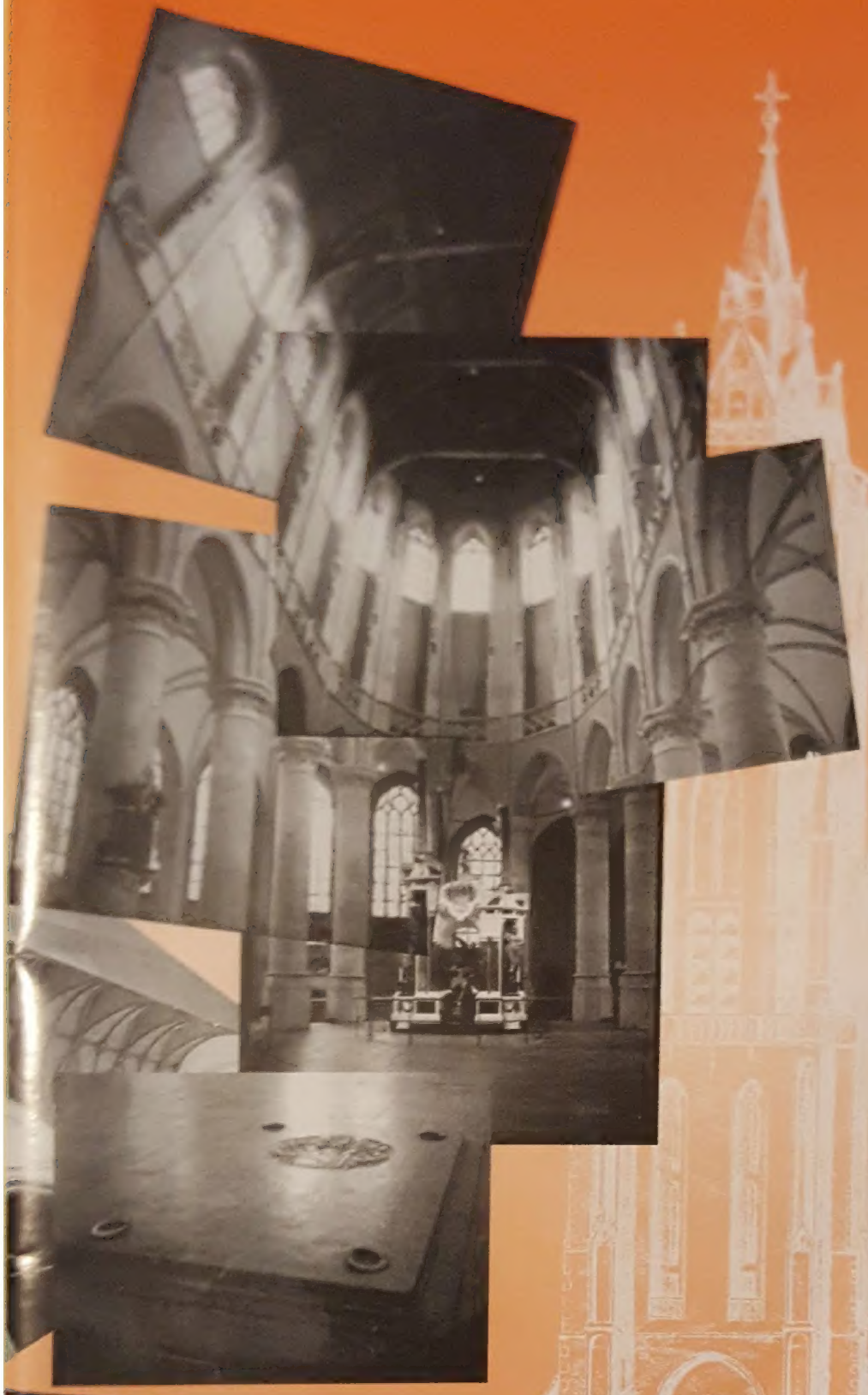

Nieuwe Kerk
Oude Kerk
Delft

The New Church and the Old Church of Delft

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Colophon

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The Nieuwe Kerk

A vision

In January 1351 a beggar, an eccentric by repute, fell to his knees on the market square in Delft. His name was Brother Simon. According to the 'Beschrijvinge der Stadt Delft' (Description of the Town of Delft) dating from 1667, a certain Jan Col brought him some food. He was addressed by Simon with the words: "My dearly beloved friend, dost thou not see the Heavens open?" Both looked towards the sky and, according to tradition, saw a golden church, dedicated to the Virgin Mary.
The beggar died soon after, but for the next thirty years on the same day of January, Jan Col continued to see a brilliant light shining on the spot indicated by Brother Simon. He was convinced that a church should be built in that place. When two deeply devout Beguines supported his request and one of them, moreover, bore the stigmata of Christ on the cross, the town council agreed to the construction of a church on that spot.
It was not until it was actually built and consecrated that the annual vision of Jan Col disappeared.

Wooden church

The church which rose up on the market square following the visions of Brother Simon and Jan Col was the second parish church in Delft and was called the 'Nieuwe Kerk' (New Church).
The original church was a temporary wooden building around which the basilica, as we know it today, was built over a period of a century.
The wooden church, which remained until 1420, was dedicated to the Virgin Mary. While the brick basilica was still under construction, St. Ursula became the second patron saint of the Nieuwe Kerk.

Symbolism

The design of the late Gothic cruciform basilica on the Markt, on which building started in 1396, was in accordance with

strict rules dictated by symbolism. The cruciform shape represents Christ, the 12 pillars in the chancel symbolize the twelve apostles, the four central columns represent the four evangelists and the sixteen pillars in the nave symbolize the sixteen prophets.The church was literally constructed around the temporary wooden church. The rather strange bulge in the walls of the east transept is attributed to a small miscalculation. The foundations came closer to the wooden church than had been anticipated.

The brick basilica was constructed in three phases. The first part to be built was the transept, against the east wall of the wooden church. The chancel and the lower part of the tower were also built during this period. The second phase of construction comprised the nave, the aisles, the roof and the lowest octagonal section of the tower. It was only in the second half of the 15th century that the chancel gallery appeared, the south aisle was extended to alongside the tower and the second octagonal part of the tower was completed and crowned with a gigantic spire ball. On 6th September 1496, exactly one hundred years after building commenced, the tower was finally ready.

By hand

Even by today's standards, construction of the tower of the Nieuwe Kerk was an amazing feat. Every brick, every trowel of cement had to be taken up by hand or on pulleys.
A further problem lay in the fact that the sub-soil consisted of marshy reed-land. Some experts even believe that the visions of light experienced by Brother Simon and Jan Col were nothing more than marsh gas fires.
In the 15th century, it was accepted that there was a risk of subsidence on this type of sub-soil. It was only during restoration work in 1933 that bored concrete piles were inserted beneath the church. Excavations have shown that the floor of the temporary wooden church probably lies more than

two metres below the present church floor. This kind of subsidence was taken into account at the time the church was built. For this reason no brick or stone vaults were constructed since they could so easily crack.

Larger

With the completion of the tower, the construction of the Nieuwe Kerk was not yet at an end. In the first quarter of the 16th century the north transept was extended and a baptistry was built next to the tower. Foundations were also constructed for an enlargement of the south transept and aisle. This may have been a reaction to similar plans which existed for the Old Church, threatening to make this church bigger than the Nieuwe Kerk. The extensions to both churches were prepared but never executed.

Disasters

Less than fifty years after completion, the tower was struck by lightning on 3 May 1536. Fanned by a strong east wind, the subsequent fire devastated virtually everything in Delft to the west of the Nieuwe Kerk. Where the church itself was concerned, part of the tower was burned down. The organ, bells and the stained-glass windows were also lost. The roof of the clerestory collapsed.
In the following restoration, the spire ball disappeared from the tower. This cylindrical symbol of infinity was replaced by a low steeple.
This steeple was also damaged by lightning in 1872. It was only then that the present steeple was built, bringing the total height of the tower to 108.75 metres, or 356 steps up which to climb. This is only surpassed in the Netherlands by the Dom tower in Utrecht and the Martini tower in Groningen.

The iconoclasm of 1566 also left its mark on the Nieuwe Kerk. A damaged statue, on a level with the first pillar in the

south aisle, is all that remains of the original Roman Catholic furnishing of the church. In 1572 the building was taken over by the Reformed Church.

The history of disasters which afflicted the Nieuwe Kerk did not come to an end with iconoclasm. On 12 October 1654, just after midday, the town was hit by what later became known as the Delft thunderclap. Ninety thousand pounds of gunpowder exploded in the Delft powder-magazine. The explosion damaged the walls of the Nieuwe Kerk. The roofs and stained-glass windows were destroyed. A start was made on restoring the church that very same winter and by the spring of 1655 the church could be used again.

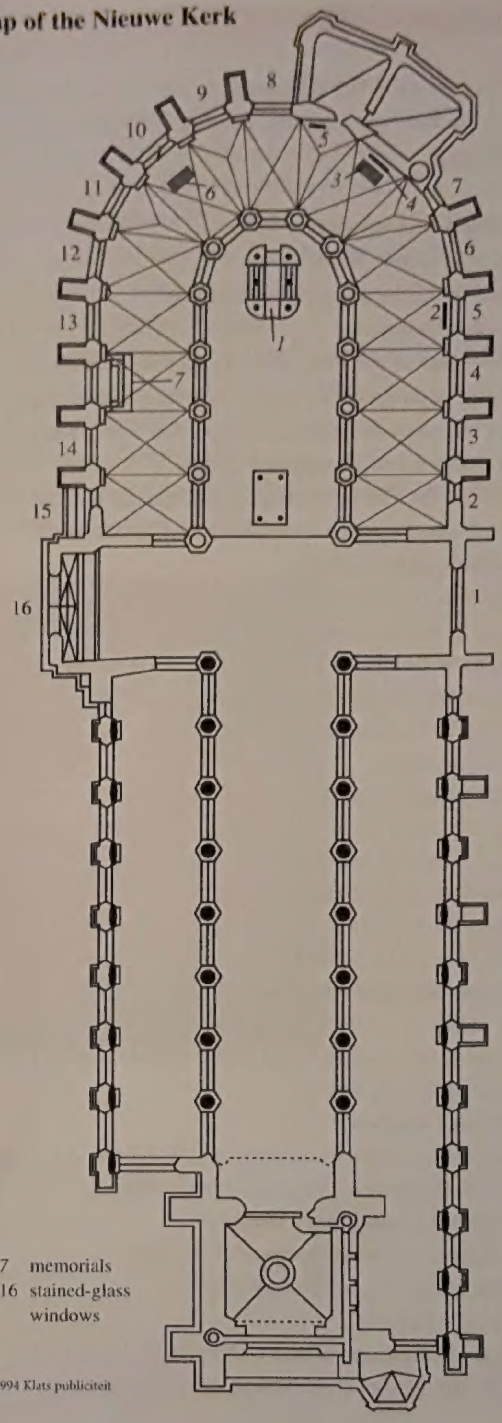
Restoration work

The church underwent much further restoration work. The most well-known is perhaps the restoration of the chancel in 1923. This restoration was a gift to Queen Wilhelmina by the nation on the occasion of the 25th anniversary of her reign. [illegible] the Delft sculptor Joop van [illegible] created [illegible] life-size sculptures which have [illegible] the pillars [illegible] high above the tomb, placed between [illegible] these sculptures represent birth, [illegible] old [illegible] symbols of life and death; they [illegible] the royal [illegible]

[illegible] commemorate this [illegible] Queen Wilhelmina, an American originating from Holland, presented the stained-glass Wilhelmina window in the south transept. All the windows in the [illegible] were subsequently replaced by stained-glass between [illegible]

[illegible] the windows in the Nieuwe Kerk only date from [illegible]. To mark the 650th anniversary of the church, four large brass chandeliers were purchased in order to restore the [illegible] to its former glory.

Map of the Nieuwe Kerk



1-7 memorials
1-16 stained-glass windows

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List of stained-glass windows

Between 1927 and 1936 the following stained-glass windows were installed in the New Church, starting from the right in the south transept.

1. **The Wilhelmina window.**
   A homage to Queen Wilhelmina.
   Designed by Willem van Konijnenburg.
2. **The Zeeland window.**
   Coats-of-arms of the Prince of Orange, as Marquis of Veere and Vlissingen, of the Province of Zeeland and a number of towns in Zeeland. *Designed by Georg Rueter.*
3. **Moses and the Ten Commandments.**
   Moses with the Ten Commandments, on the left the burning bush. *Designed by Willem van Konijnenburg.*
4. **The parable of the Talents.**
   An illustration of the parable from the Bible.
   Designed by Willem van Konijnenburg.
5. **The birth of Christ.**
   An illustration of the second chapter of the Gospel according to St. Luke. *Designed by Willem van Konijnenburg.*
6. **Daniel's prophecy of the Eternal Kingdom.**
   An illustration of the conquering of Nebuchadnezzar, King of Babel. *Designed by Willem van Konijnenburg.*
7. **The window of the Barony of Breda.**
   The entry of the Nassaus into the Netherlands from the Castle of Breda. *Designed by Willem van Konijnenburg.*
8. **The Prince William window.**
   Prince William of Orange surrounded by the Pope, Luther and Calvin, the Spanish kings Philip II and Charles V.
   Designed by George Rueter.
9. **The Orange window.**
   An illustration of the bond between the House of Orange and the Netherlands. *Designed by Jaap Gidding.*
10. **The William III and Mary window.**
    The couple surrounded by their chief advisors.
    Designed by Willem van Konijnenburg.
11. **The Royal window.**
    The love of Countess Juliana of Nassau Stolberg for her son William. *Designed by Willem van Konijnenburg.*

12. **Love in the service of her country.**
    An illustration of the life of Queen Emma.
    Designed by Willem van Konijnenburg.
13. **Christ in Benediction.**
    Christ the Saviour giving his blessing.
    Designed by Willem van Konijnenburg.
14. **The Revelation of St. John.**
    A representation of the first visions of St. John.
    Designed by Henri van der Stok.
15. **The Sea-Beggars window.**
    The important role played by the sea in Dutch history, particularly at the time of the sea-beggars.
    Designed by Willem van Konijnenburg.
16. **The Hugo Grotius window.**
    The history of the life of Hugo de Groot in fourteen scenes.
    Designed by Joep Nicolas.

Organ and carillion

The large organ in the church was built in 1837 by J. Bätz and Co. in Utrecht. It comprises 3 keyboards and some 3000 pipes. According to an appraisal by Bätz in 1836, the old organ was in a very neglected state. Only the bellows were still usable. The organ supplied by Bätz in 1839 had 42 stops, divided between three keyboards and a pedal. During later restoration work, the number of stops was increased to 50.
The carillon bells were made by François Hemony and date from 1660. Hemony cast the 36 bells from the remains of the carillon of the town hall which was severely damaged in a great fire in 1618.

The House of Orange

The Nieuwe Kerk acquired its link with the House of Orange-Nassau more or less by chance. Shortly before his death, William of Orange had chosen Delft as his temporary residence, from where he led his fight against the Spanish occupier. When he was assassinated there on 10 July 1584 at the Prinsenhof by Balthazar Gerards, the burial vaults of the House of Orange in Breda were unreachable. Breda was still in the hands of the Spaniards at that time. For this reason the Prince was buried in the Nieuwe Kerk. Since then, the Nieuwe Kerk has been the last resting-place for the members of the Royal House.

LINEAGE OF THE HO OF ORANGE-NASSAU

2° WILLIAM I, PRINS OF ORANGE (* 1533 † 1584)
m. 1° 1551 Anna of Egmond, 2° 1561 Anna of Saxony
3° 1575 Charlotte of Bourbon, 4° 1583 Louise de Coligny

1° PHILIPS WILLIAM
(* 1554 † 1618)
m. 1606 Eleonora
of Bourbon-Condé

2° ANNA
(* 1563 † 1588)
m. 1587 William
Lodewijk of Nassau

2° MAURITS
(* 1567 † 1625)

4° FREDERICK HENDRIK
(* 1584 † 1647
m. 1625 Amalia
Solms-Braunfels

WILLIAM II
(* 1626 † 165
m. 1641 Henri
Mary Stuart

WILLIAM III
(* 1650 † 170
m. 1677 Mary
Stuart of Englan

JULIANA Louise Emma Marie Wilhelmina (* 190
m. 1937 Bernhard Leopold Frederik Eberhard Julius
Coert Karel Godfried Pieter van Lippe-Biesterfield

BEATRIX Wilhelmina
Armgard
(* 1938)
m. 1966 Claus George
Willem Otto Frederik
Geert van Amsberg

WILLEM-ALEXANDER
Claus George Ferdinand
(* 1967)

JOHAN FRISO
Bernhard Christiaan David
(* 1968)

CONST. CHRISTINA
Clemens Frederik Aschwin
(* 1969)

IRENE Emma Elisabeth
(* 1939)
m. 1964 Carel Hugo
van Bourbon Parma

CARLOS
Javier Bernardo

MARGARITA
Maria Beatrix
(* 1972)

JAIME
Bernardo
(* 1972)

MARIA
Carolina Christina
(* 1974)

MARGRIET Fran
(* 1943)
m. 1967 Pieter
van Vollenhoven

MAURITS
Willem Pieter Hen
(* 1968)

BERNHARD
Lucas Emmanuel
(* 1969)

PIETER-CHRISTIA
Michiel

FLORIS
Frederik Martijn
(* 1975)

2° JOHN THE OLD, DUKE OF NASSAU (* 1535 † 1606)
m. 1° 1559 Elisabeth of Leuchtenberg, 2° Cunegonde
of the Palts, 3° Johannetta of Sayn-Wittgenstein

1° WILLIAM LODEWIJK
(* 1560 † 1620)
m. 1587 Anna of
Orange-Nassau

1° ERNST CASIMIR
(* 1573 † 1632)
m. 1607 Sophia Hedwig of
Brunswick-Wolfenbuttel

WILLIAM FREDERICK
(* 1613 † 1664)
m. 1652 Albertina Agnes
of Orange-Nassau

HENDRIK CASIMIR II
(* 1657 † 1696) m. 1683 Henrietta
Amalia of Anhalt-Dessau

JOHAN WILLIAM FRISO
(* 1687 † 1711) m. 1709
Maria Louise of Hessen-Kassel

WILLIAM IV
(* 1711 † 1751) m. 1734 Ann
of Great-Britain and Ireland

WILLIAM V
(* 1748, † 1806) m. 1767 Frederika
Sophia Wilhelmina of Prussia

WILLIAM I
(* 1772 † 1843) m. 1° 1791 Frederica
Louisa Wilhelmina of Prussia
2° 1841 Henrietta d'Oultremont

1° WILLIAM II
(* 1792 † 1849) m. 1816
Anna Paulovna of Russia

WILLIAM III
(* 1817 † 1890)
m. 1° 1839 Sophia Frederica
Mathilda of Wurtemberg
2° 1879 Adelheid Emma Wilhelmina
Theresia of Waldeck Pyrmont

2° WILHELMINA Helena Paulina Maria
(* 1880 † 1962)
m. 1901 Hendrik Vladimir Albert Ernst
of Mecklenburg

Maria CHRISTINA
(* 1947)
m. 1975 Jorge
Guillermo

BERNARDO
Frederico Tomas
(* 1977)

NICOLAS
Daniël Mauricio
(* 1979)

JULIANA
Edina Antonia
(* 1981)

Liberty above all

Liberty, represented by a bronze female figure with a gold hat in her hand bearing the words 'Aurea Libertas': Golden Liberty. This is the most important symbol decorating the mausoleum of Prince William of Orange (William the Silent) in the Nieuwe Kerk (1). On the other corners of this monument, constructed some thirty years after the death of the Prince, are a further three bronze female figures.

Opposite Liberty stands *Justice*. A woman with the scales of justice in her hand, but without the familiar sword. At the foot of the tomb stands Religion, a female figure engrossed in the New Testament, with a miniature church in her left hand. On the other corner stands the fourth symbol: Fortitude, which means Strength or Valour. The branch in her right hand and the lion's skin which she bears represent the combination of strength and prudence.

Liberty, justice without the sword, religion and strength combined with prudence. The bronze figures which express these concepts symbolize the four greatest virtues of the 'Father of the Fatherland'. They also represent the four ideals which predominated in our country from the beginning of the seventeenth century. Freedom of thought, freedom of religion and a system of government without persecution or violence. Even in later centuries, these values were characteristic of our country.

Dog

The construction of a mausoleum to commemorate Prince William of Orange was commissioned by the States General in 1609, at the start of The Twelve Years' Truce. The monument was built between 1614 and 1623 by the architect and

sculptor Hendrick de Keyser and completed after his death in 1621 by his son Pieter.

The mausoleum is formed by four large niches in which the bronze female figures stand. On the niches rests a canopy beneath which there are two statues of the Prince. The most striking is the dead Prince, carved from white marble, lying on a bed carved from the same block of marble.
At his feet lies his dog which, according to tradition, refused to eat or drink after the death of its master and finally died from hunger and thirst.

Good and bad fame

At the head of the recumbent Prince is a bronze statue of him seated, this time in full armour. At the foot, between the two niches, stands a life-size statue of Fame, also in bronze. In her right hand this figure holds the trumpet of good fame to her lips. In her left, and unused, she holds the trumpet of bad fame. The bronze female figure balances delicately on the toes of her left foot, a position which caused a number of problems during installation, bearing in mind the fact that the statue weighs two thousand kilos. The cost of the mausoleum consequently exceeded the budget of fl. 28,000, a considerable sum for that time. A financial setback of fl. 6,000.- was incurred due to the statue repeatedly falling down.

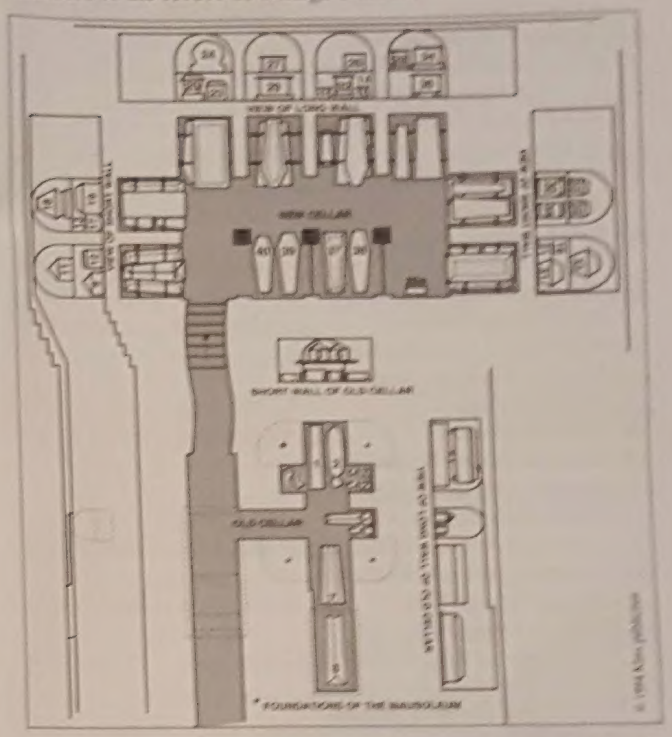
The good repute of William the Silent is made clear to those visiting the mausoleum not only in the form of sculpture but also in text. Above the canopy of white marble, adorned with brass ornamentation and flanked by two weeping heads of children, the following Latin epitaph is engraved in gold letters on a marble slab, commissioned by the States General: 'In honour of God Almighty and in eternal memory of William of Nassau, Prince of Orange, Father of the Fatherland, who valued the prosperity of the Netherlands

higher than his own interests or those of his family; who twice, and largely at his own expense, gathered powerful armies and led them into battle under the command of the States; who averted the tyranny of Spain, brought back and restored the true religion and ancient laws; who finally bequeathed the almost fully regained liberty to be confirmed by his son Prince Maurice, heir to the virtues of his father; the truly pious, prudent and invincible hero whom King Philip II of Spain, the terror of Europe, feared, but could neither subdue nor intimidate, but killed with heinous perfidy by the hand of a hired assassin, the United Provinces have commissioned this to be erected as an eternal memorial to his virtues."

The royal burial vaults

Following the erection of this memorial, later Princes, Princesses, Kings and Queens of the House of Orange were also interred in the Nieuwe Kerk. The royal burial vaults are behind and beneath the monument and sealed by a large stone cover with four brass rings, approximately in the middle of the open space in front of the chancel.
The crypt itself is not open to the general public.
The diagram of the vaults show who is buried in the Nieuwe Kerk and the layout of the vaults.

Layout of the vaults
The royal burial vaults beneath and behind the mausoleum of William of Orange contain the mortal remains of the following members of the House of Orange-Nassau:



	Deceased	Interred
1. Prince William I	10 July 1584	3 Aug.1584
2. Louise de Coligny, *wife of Prince William I*	9 Oct. 1620	24 May 1621
3. Prince Maurice23	April 1625	26 Sept. 1625
4. Elisabeth, *daughter of Prince Frederick Henry*	4 Aug. 1630	18 Aug. 1630
5. Isabella Charlotte, *daughter of Prince Frederick Henry*	April 1642	unknown
6. Prince Frederick Henry	14 March 1647	10 May1647
7. Catharine Belgica, *daughter of Prince William I*	12 April 1648	5 May 1648
8. Amalia of Solms, *wife of Prince Frederick Henry*	8 Aug. 1675	21 Dec. 1675
9. Prince William II	6 Nov. 1650	8 March 1651

10. *Eldest stillborn daughter of Prince William IV*	19 Dec. 1736	22 Dec. 1736
11. Prince William IV	22 Oct. 1751	4 Feb. 1752
12. Anna, *wife of Prince William IV*	12 Jan. 1759	23 Feb. 1759
13. George William Belgicus *eldest son of Charles Christian, Prince of Nassau-Weilburg and Princess Caroline, daughter of Prince William IV*	27 May 1762	1 June 1762
14 *A stillborn child of the Prince of Nassau-Weilburg*	15 Oct. 1767	24 Oct. 1767
15. *Eldest stillborn son of* Prince William V	23 March 1769	28 March 1769
16. *William George Frederick, son of Prince William V*	6 Jan. 1799	3 July 1896
17. Wilhelmina Frederika Louise Pauline Charlotte, *daughter of King William I*	22 Dec. 1806	7 April 1911
18. Prince William V	9 April 1806	29 April 1958
19. Frederika Louise Wilhelmina, *daughter of Prince William V, wife of the hereditary prince of Brunswick-Wolfenbuttel*	15 Oct. 1819	26 Oct. 1819
20. Frederika Sophia Wilhelmina *wife of Prince William V*	9 June 1820	27 Nov. 1822
21. William Alexander Ernest Casimir,*son of King William II*	22 Oct. 1822	11 May 1860
22. William Frederick Nicolas Charles, *son of Prince William Frederick Charles*	1 Nov. 1834	5 Nov. 1834
23. Frederika Louisa Wilhelmina, *wife of King William I*	12 Oct. 1837	26 Oct. 1837
24. King William I	12 Dec. 1843	2 Jan. 1844
25. William Frederick Nicolas *Albert, son of Prince William Frederick Charles*	23 Jan. 1846	28 Jan. 1846
26. William Alexander Frederick *Constantine Nicolas Michael, son of King William II*	20 Feb. 1848	21 April 1848
27. King William II	March 1849	4 April 1849
28. William Frederick Maurice Alexander Henry Charles, 2nd son of King William III	4 June 1850	10 June 1850
29. Anna Paulowna, *wife of King William II*	1 March 1865	17 March 1865

30. Louisa Augusta Wilhelmina Amalia, *wife of Prince William Frederick Charles*	6 Dec. 1870	21 Dec. 1870
31. Amalia Maria da Gloria Augusta, *wife of Prince William Frederick Henry*	1 May 1872	17 May 1872
32. Sophia Frederika Mathilda, *1st wife of King William III*	3 June 1877	20 June 1877
33. William Frederick Henry, son of King William II	13 Jan. 1879	25 Jan. 1879
34. William Nicolas Alexander Frederick Charles Henry, *eldest son of King William III*	11 June 1879	26 June 1879
35. William Frederick Charles, *son of King William I*	8 Sept. 1881	23 Sept. 1881
36. William Alexander Charles *Henry Frederick, son of King William III*	21 June 1884	17 July 1884
37. King William III	23 Nov. 1890	4 Dec. 1890
38. Queen Regent Adelheid Emma Wilhelmina Theresia, *2nd wife of King William III*	20 March 1934	27 March 1934
39. Henry Vladimir Albrecht Ernest, *Prince consort of Queen Wilhelmina, Duke of Meckelenburg*	3 July 1934	11 July 1934
40. Queen Wilhelmina	28 Nov. 1962	8 Dec. 1962

In addition there are three unknown Princes and princesses (41, 42 and 43) in the vaults, two of whom are probably:

Henriëtta Amalia, *daughter of Prince Frederick Henry*		1628
Hendrik Louis, *son of Prince Frederick Henry*	29 Dec.	1639

The eldest son of Prince William, Philip William, was buried in St. Sulpice Church in Diest. As King and Queen of England, the King-Stadtholder William III and his wife Mary Stuart are interred in Westminster Abbey in London.

Royal tributes

Prince William of Orange is not the only person to have a memorial in the chancel of the Nieuwe Kerk. Around the monument erected for him are a number of large and small statues and memorial stones commemorating members of the Royal House buried in the church

In order of sequence, the first memorial stone, against the south wall of the church, is of relatively recent date *(2)*. The stone was placed there in memory of Prince William V. A white marble statue of King William I can be seen close to the mausoleum of the Prince *(3)*. Engraved on the pedestal, a verse from the Book of Wisdom offers solace. The King himself is depicted in a semi-recumbent attitude, resting against a lion likewise carved from marble. Just above it, against the wall of the church, a relief in white marble commemorates William George Frederick *(4)*. The sorrowful female figure on the memorial represents the fatherland, mourning for the death of this son of Prince William V.

The black polished stone affixed to the wall a little further to the left is in memory of William Alexander Ernest Casimir, son of King William II *(5)*. His epitaph is engraved in gold letters on the black memorial.

In the raised chancel gallery stands another square tomb of white marble, a memorial to Wilhelmina Frederika Pauline Charlotte *(6)*. She was the eldest daughter of King William I.

Acquired by the Grace of God

In addition to members of the Royal House, other, usually

prominent, citizens of Delft are also buried in the Nieuwe Kerk. A walk around the memorial stones in the chancel with their engraved texts occasionally provides a sudden glimpse of the lives of people who inhabited this town long before us. Such as Iohan vander Chys who 'died on 12th November in the year 1652' and 'was Councillor and Alderman of this Town during his lifetime'. Beneath the same stone also lie his son and 'Mistress Geertruyt Brasser his spouse'. She lived to the age of 83 years. A little further on, Piet Huygens 'a mason in his time' shares a tomb with Cornelies Roelan 'town stone-mason in his lifetime'. Even more detailed is the description of the life of Claes Commersie vander Marck and Elisabeth Thoomsdr. vander Voolen. 'Being only a few months less than 60 years legally married to each other, without having procreated children, were both buried here at the same time on 16 September 1684'. The inscription also states that they bequeathed their goods 'acquired by the Grace of God' to 'various almshouses'.

Love of knowledge and liberty

The most prominent of all the citizens of Delft buried in the church is Hugo de Groot. A memorial has been erected to him on the north side of the chancel *(7)*. Beneath the marble portrait of De Groot himself, he is commemorated in the Latin epitaph as: 'The wonder of Europe, a blessing to the learned world'. At the end of the verse, visitors to the monument are then warned to:'Shun this tomb: Here lies De Groot/Ye who do not burn with love of knowledge and liberty'.

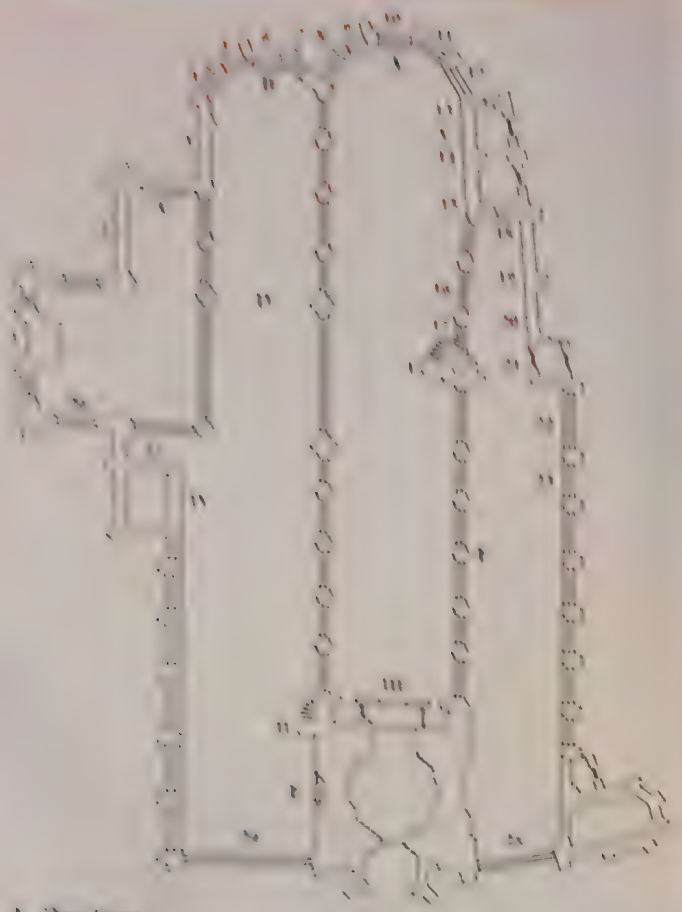
Lead [cannon] balls from the church tower

Hugo de Groot, who was born in Delft in 1583 and died in Rostock, Germany in 1645, is considered to have been a scholar and statesman of very high level. One of his first scientific activities was to drop from the tower of the Nieuwe Kerk two lead [cannon] balls of equal size but different weights. They reached the ground simultaneously, whereby Hugo de Groot disproved the theory of Aristotle. His principal work at a later age, the publications 'De jure belli ac pacis' (On the Law of War and Peace) and 'De mare libero' (On the free sea) were used right up to the 20th century as standard works for international law and maritime law.

Hugo de Groot was not welcome in his own country due to coming into conflict with Prince Maurice. Following his imprisonment and spectacular escape from Loevestein Castle, he spent the remainder of his life abroad. It was there that he published his standard treatise on international law which was to form the basis for the International Court of Justice in The Hague in our own century.

Oude Kerk (Old Church) Delft

Ground plan of the Oude Kerk



A Door Room

B [illegible] Mayor's chamber of Mayor of St. Maarten

C Meeting Room/Vestry Room

D [illegible] vestry

E [illegible]

F [illegible]

I Nave 1566

II Nave 1566

III Main organ 1855 Baer, Wenz

IV Northern nave organ 1853 Baer, Wenz

V Chancel organ [illegible]

Overview of stained glass windows in the Oude Kerk

1 Window commemorating the Liberation of 1813

2 The Oude Bezoel window – Moses striking water from the rock

3 The twelve minor prophets

4 The Angel appears to Mary – Mary visits Elizabeth – Message to the Shepherds – Adoration by the Magi from the east

5 Baptism by John – The Sermon on the Mount – Healing the Afflicted – Calming the storm on the Lake

6 Lazarus raised from the dead – The Triumphal Entry into Jerusalem – The Last Supper – Gethsemane

7 The Angel Appears to Mary Magdalene – Breaking bread with the two going to Emmaus – The Ascension

8 The Jonah window – Six scenes from the life of the prophet

9 Parable window – The Good Samaritan – The Sower – The Prodigal Son

10 Parable window – The Good Shepherd – The Pharisee and the Publican – The miraculous Catch – The Workers in the Vineyard

11 Parable window – The Weeds in the Wheat – The Feast – The Rich Man and Poor Lazarus

12 Elijah window

13 The Creation of the Elements

14 The Creation of the Ages

15 Banishment from the Garden of Eden and the First Fratricide

16 Noah's Sacrifice after the Flood

17 Abraham's Sacrifice

18 Speaking in Tongues at Babylon and the Reunification of Peoples at Holy Communion

19 Rebuilding the Temple

20 Jesus Blesses the Little Children

21 Jesus purifies the Temple

22 Moses at the papyrus basket

23 Moses with the Stone Tablets

24 The Wolfsbuma window

25 The Wolfbuma the Silent window

26 The Four Riders of the Apocalypse

27 Psalm 150 window – 'Let everything that breathe Praise the Lord' Hallelujah'

The five characteristic spires of the Oude Kerk (Old Church) tower above the old city centre of Delft. It is the oldest parish church in the city and was originally known as the St Hippolyte Church. The sagging tower of the Oude Kerk is no longer the highest in the city. Nevertheless, it is still as strikingly beautiful as it was during the Middle Ages. The solid presence of the church and tower reaffirms Delft's lasting position in history.

The year 1246 is given as the church's official date of birth, but in fact its history goes back much further. Hundreds of years before count William II enfranchised the city, the inhabitants of the settlement along 'de Delf' held church services on the same spot. It is generally assumed that there had been a wooden church on this site as early as 1050.

Bartholomew van der Made started rebuilding and extending the parish church some time around the middle of the thirteenth century. From that time onwards, the church on the Oude Delft bore the name of the patron saint of its 'founder', the St Bartholomew church.

Two aisles and a chancel were added to the church which was built from tuff. In the years to follow, four building phases succeeded that of Bartholomew van der Made which ultimately determined the appearance of the church. During one of these, the gothic tower, with its brick spire and four angle towers, was added (1325 - 1350).

The 75-metre high tower was last restored in 1995. The brick spire with the four angle towers is reminiscent of Flemish architecture. The angle towers were replaced some time around 1900. In contrast to the main tower, the new towers are quite perpendicular.

Two bells hang from a heavy oak bell cage in the fourth loft. The Trinitas bell dates from 1570 and the Laudate bell from 1719. The Trinitas or Bourdon bell weighs almost nine tons and has a diameter of approx. seven metres.

This bell can be heard when the hammer chimes the hour. The Bourdon is only rung for extraordinary events, such as the funeral of a member of the Royal family.

Even during its construction, the tower was plagued by subsidence. This could be because the water in the Oude Delft had to be redirected to make way for the existing church. The tower therefore was probably built on a filled-in canal. Throughout the ages, the leaning tower has been the cause of considerable alarm to many an inhabitant. In 1843, the City Council of Delft, fearing the collapse of the tower, decided that it had to be pulled down to the level of the church roof. Local contractors were able to prevent this decision from actually being carried out.

Several years after the tower had been built, the two aisles were raised to the level of the nave. This created a domed church. The two aisle chancels and the high chancel date from this period. In 1396, at the end of this construction phase, the church was dedicated to St Hippolyte.

In the first half of the fifteenth century, the nave was completely renovated. The church now resembled a basilica, as the nave rose above the aisles. In turn, the aisles were extended to the front of the tower. During the course of the fifteenth century, several chapels and portals were added to the building. The portal in the northern facade of the building, which was converted into a chapel, and the portal in the tower still stand.

The last radical conversion took place at the beginning of the sixteenth century. The plan was to perfect the brick basilica into a cross basilica in natural stone. Anthonis Keldermans, a descendant of the famous Flemish family of master builders and stone masons, was called in to execute the plan. Buildings in Brabant Gothic style by several generations of Keldermans can still be seen in many Flemish and Dutch cities as well as in the province of Zeeland.

Fire and iconoclasm

The last plan for expansion never progressed further than the northern cross-aisle. The fire which raged through the city in 1536, and even more effectively, the Reformation, finally swept aside all plans for a cross basilica in natural stone. With the result that to this day the Oude Kerk offers us a wonderful insight into its own history.

Anything that still remained inside the church after the fire, was completely destroyed by the iconoclasts in 1566 and 1572. Only the exceptionally beautifully carved pulpit dating from 1548 survived these bitter times. This pulpit and the one in the St Jan Cathedral in Den Bosch are two of the most beautiful in the Netherlands. The preacher, John the Baptist, and the five evangelists Matthew, Mark, Luke and John are depicted on the five panels which make up the body of the pulpit. The figures on the panels are sculpted in perspective.

Mausoleums

The historical added value of the Oude Kerk lies in its mausoleums. About four hundred people are buried within the church walls. Among these are the naval heroes Piet Hein and Maarten Tromp, the physicist Anthony van Leeuwenhoek and the painter, Johannes Vermeer. The poet and author, Stalpaert van der Wiele, and pastoral poet, Huibert C. Poot, also found their last resting places here.

Johannes Vermeer

An austere plaque in the northern transept opposite the pulpit marks the place where Johannes Vermeer's grave is thought to be.

The 'painter of light', who was born in Delft, was interred in his mother-in-law's family crypt after his death in 1673.

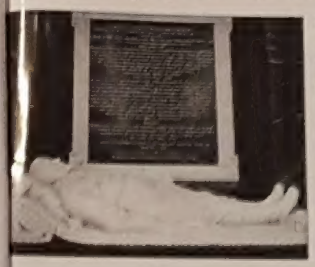
The grave of the Council Pensionary, Antonie Heinsius, is in the southern aisle. Heinsius and the English general, John Churchill, played a significant role in the Spanish War of Succession against France.

Piet Hein

The altars and statues of the saints which characterised the church before the Reformation were replaced by a number of impressive mausoleums in the Golden Age. Pieterszoon Hein's mausoleum stands in the main chancel. A marble statue of the naval hero lies on a beautifully worked marble plinth. The plinth and statue were sculpted from a single block of marble. The sculpture rests on a pedestal of black marble.

The frame, also in black marble, bearing Piet Hein's family coat of arms is supported by four Doric pillars and four pilasters. The coat of arms represents a black raven on a black gate against a golden background.

The epitaph between the pilasters reflects the deep respect people had for the man who progressed from sailor to admiral. The epitaph summarises his most important feats of valour and adjures the reader: "You, United Provinces, mourn for the loss of the deceased whose glorious services for the Republic will never allow him to be mortal".

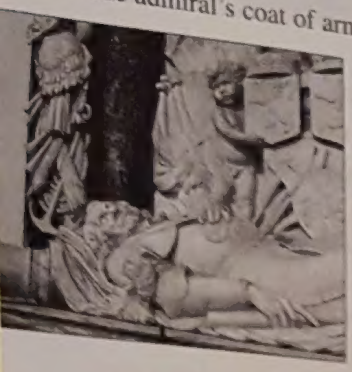


Elisabeth van Marnix

The mausoleum of Elisabeth van Marnix stands against the wall at the end of the northern chancel. She was the daughter of Philips van Marnix, lord of St Aldegonde, the nobleman who wrote the Dutch national anthem, 'Wilhelmus van Nassouwe'. Three lions in gilded white marble lie on the pedestal. They support a black tombstone with a sculpture of Elisabeth. Plaster casts were used for the death mask.

Maarten Tromp

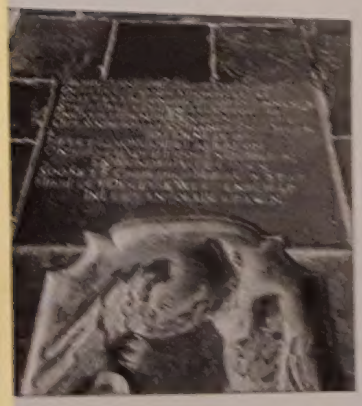
A mausoleum was erected at the northern side of the chancel in remembrance of Maarten Harpertszoon Tromp. This monument for the admiral who died in battle is very highly decorated. It was designed by the Amsterdam master builder, Jacob van Campen. A detailed perspective of the naval battle in which Tromp lost his life is sculpted on a white marble sheet in the middle of the pedestal. Tromp is shown in full military dress. His head rests on a cannon and his body is stretched across a ship's rudder.



The admiral's coat of arms stands on the massive white marble frame which rests on pilasters and pillars. He was awarded the coat of arms by King Louis XIII of France after conquering the Spanish fleet at Duins in 1673. Charles I, king of England, donated the two griffins that flank the coat of arms. At the time, the grave cost the United Provinces 10,000 guilders.

Anthony van Leeuwenhoek

The memorial and grave of the Delft physicist Anthony van Leeuwenhoek is in the tower wall, on the side of the northern aisle. The memorial to the man who also invented the microscope was commissioned by his daughter Maria. The poem chiselled in the wall at the entrance was written by Huibert Corneliszoon Poot, a good friend of Van Leeuwenhoek:



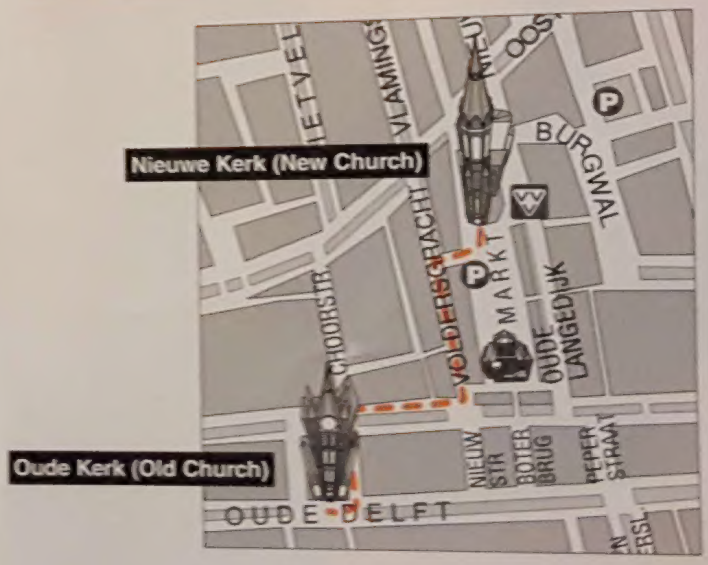
'Here rests
Anthony van Leeuwenhoek
having reached the age of 90 years,
10 months and two days.
O stroller, be respectful
of great old age
and wonderful gifts.
Thus treat respectfully here.
Here in Leeuwenhoek
lies buried eternal science.'

Stained glass windows

After the explosion in a powder magazine in 1654 in which 45,000 kilograms of gun powder blew up, the church no longer had stained glass windows. The crowning glory of the restoration between 1949 and 1961 came when 27 stained glass windows were gradually installed. The leaded windows of the Oude Kerk are regarded as the best work of the glazier, Joep Nicolas. He made 25 windows. The work was completed by a relative after his death.

The 'liberation window' in the end wall of the northern transept was the first to be installed in 1956 and was a gift from the Delft City Council. The two windows flanking the tower, representing William the Silent and Queen Wilhelmina, portray the glory of the House of Orange. The other windows have Biblical subjects.

The route between the 'Nieuwe Kerk' and the 'Oude Kerk'



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Church services
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Sundays.